Caterina Boratto, the apparition

Hazel Scott, the American dancer, as Luisa introduces her to Guido.

The characters of this film are a mixture of themselves and what Fellini would like them to be. To try to part the waters is hopeless.

The last entrance of the morning is made by a harp. "Look, kids, if that gets broken we're out five million lire," Fellini warns in a sudden surge of fiscal conscience.

The morning is spent in preparations. After lunch, washboards are still being made, and pieces of wet wash are being wrung out and wreathed around the edges of a big terra cotta tub. This is no lack of planning: Fellini makes his final decision for a sequence only when everyone is on the set and ready to shoot. And even then he may call for a chicken or a stack of dishes or an iron.